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THEATRICAL JOURNAL.

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HAYMARKET.

SATURDAY, June 27th.—*Ways and Means*; G. Colman.—*The Padlock*; Bickerstaff.—*Lodgings for Single Gentlemen*; Poole.—*The Spoiled Child*.

Miss Nelson, from Covent Garden, made her first appearance at this Theatre in the part of Little Pickle, which she played with much spirit.

MONDAY, June 29.—*Speed the Plough*; Morton.—*Lodgings for Single Gentlemen*.—*A Roland for an Oliver*; Morton.

Mrs. Humby, though admirable as the representative of waiting-maids and milliners, does not possess the refined and delicate manners requisite for the heroines of genteel comedy: her Maria Darlington was by no means good.

TUESDAY, June 30.—*The Beggar's Opera*; Colman.—*Lodgings for Single Gentlemen*.—*The Heir at Law*; Colman.

Whether the musicians played out of tune in compliment to the singers, or the singers sung out of tune in compliment to the musicians, we cannot say; but the opera was by no means got up in a way that reflects any credit upon the manager. Mr. Weston, as Captain Macheath, has a pleasing voice, but it is deficient in compass; and Mrs. H. Corri's Polly was a very second-rate affair. In the comedy, Dr. Pangloss was perpetrated by Mr. Webster.

WEDNESDAY, July 1.—*Ways and Means*.—*Manœuvring* (1st time). *Married and Single*; Poole.—*Thirteen to the Dozen*.

*Dramatis Personæ*.—Count de Villa Mayor, Ambassador from Spain to Naples, Mr. COOPER; Frederick de Carnay, Mr. BRINDALL; Finesse, Groom of the Chambers to the Court, Mr. VINING; Costanza, Mrs. ASHTON; Zanette, Mrs. HUMBY.

The plot is as follows:—Count Mayor, the Spanish Ambassador of

Naples, has a handsome daughter, called Costanza, who is in love with, and beloved by, Frederic de Carnay, a young Frenchman of high birth, but who is afraid to propose openly to the lady, from the Count having declared he would have none but a Spaniard for his son-in-law. Finesse, an intriguing valet in the interest of Frederic, places a letter among his master's papers purporting to be written by a Spanish marquis, a grandee of Spain. In the letter the count is entreated to find out his son, who is living under a feigned name at Naples, in consequence of a passion he has formed for some girl of low birth: the marquis intreats him to use the most vigorous measures to save him, and, to aid his search, encloses his portrait. The Count, after reading this letter, applies to Finesse, knowing his intriguing disposition, for assistance. Finesse acquaints him with Frederic's residence, who is immediately seized on by the count's servants, and brought to the palace. The valet is awkwardly situated, as he has not been able to inform De Carnay of his plot. In this dilemma, he prevails on Zanette, a Neapolitan milliner, by a promise of fifty pieces, to exclaim "I love Frederic!" The Count, on seeing her, of course imagines this is the person hinted at in the marquis's letter, and by strong bribes tries to prevail on her to leave Naples. At this juncture, Frederic enters, and an amusing interview takes place between them, for he is still ignorant of Finesse's plot. The count, however, beginning to suspect them (as De Carnay, who at first totally denied the lady, by a sign from Finesse, makes violent protestations of love to her), in order to try them, says that he has received a letter with the father's consent to their union. Frederic is of course much disconcerted, when a servant announces the arrival of the very marquis whose name Finesse had forged in the letter. The plot of course is discovered, and all parties are made happy.

This piece is translated from a little drama called "*L'Ambassadeur*." The incidents are lively, and the language pointed and appropriate. Mr. Cooper played with proper dignity as the Count, though his dress was unbecoming; for, had he not been announced in the bills as a Spanish Ambassador, we should have taken him for a newly discharged livery servant, so dingy was his coat, and so tarnished the appearance of his epaulette and lace. Mrs. Humby played the Milliner with great spirit, and is rapidly increasing in the estimation of the public. There is a certain dry, pert, original humour about this actress, which is a never-failing provocative to mirth. Her expressions of surprise and joy at being told by the count she should have 500 napoleons if she would leave Madrid and reside at Paris, were really quite delightful. Mr. Vining was bustling and amusing as Finesse. The piece was well received by a tolerable house.

THURSDAY, July 2.—*The Busy Body*; Centlivier.—*Manœuvring—Lodgings for Single Gentlemen*.

This is a lively and agreeable comedy: the characters are natural and extremely well chosen, and well contrasted; the dialogue is pert, and the incidents whimsical. Mr. Vining played Marplot for the first time: this character is the main engine of the piece. Though Mr. Vining cannot altogether assume the vacant and stupidified look that the part requires, his acting was lively and bustling, but too mechanical, and wanted humour. Harley plays the part with much more humour, though not sufficiently gentlemanly. Garrick tried the character, but gave it up after a few attempts; for, as Fox wittily observed, he could not look foolish enough for the part. Woodward's Marplot was considered inimitable. Mr. Cooper's Sir George Airy wants the polish, and that perfect ease and freedom of manner, that should distinguish the accomplished man of fashion. Mr. W. Farren depicted the avarice and doting fondness of Sir Francis with much force and humour. The other characters were well sustained.

FRIDAY, July 3.—*The Young Quaker*; O'Keefe.—*Manœuvring*; Planchè.—*Lodgings for Single Gentlemen*.

This comedy is by no means a first-rate production, as all the incidents are farcical and extravagant, and the dialogue contains but little wit or beauty. The characters, however, this evening, were extremely well cast, particularly those of Young Sadboy, Old Chronicle, Clod, and Lady Rounceval, by Messrs. Vining, Farren, and Reeve, and Mrs. Glover. The *Young Quaker* was written in a garden at Acton Terrace, and from the singularity of the author's manner while engaged in this undertaking, the neighbours hearing him bawl out at intervals, from different parts of the garden, a parcel of incoherent (and to them unintelligible) sentences about Lady Rounceval, Sadboy, Clod, &c., had a suspicion that he was insane, and this supposition was strengthened from their not seeing any person to whom this language could possibly be addressed. The fact was this; O'Keefe, on account of the weakness of his sight, was obliged to employ an amanuensis, who was always seated, on these occasions, in a small harbour belonging to the garden; and our author, who ruminated as he traversed the walk, elevated or depressed his voice according to his propinquity to or distance from his *invisible* secretary. The scene in which Clod was discovered drinking champagne, was violently hissed by the audience on the first night. Edwin, the original representative of that character, told O'Keefe that the people in the gallery, parched with thirst, and overcome with heat, could not bear to be tantalized, and advised him never to make an actor drink in a summer theatre.

SATURDAY, July 4.—*The Way to Keep Him*; Murphy.—*Manœuvring*.—*The Padlock*.

The comedy was very unequally cast. Mr. Farren's Sir Bashful is

chaste and correct; but Messrs. Cooper and Vining appear to great disadvantage as Lovemore and Sir Brilliant, after having seen Kemble and Jones in the characters. The handsome and accomplished widow Belmour was personated by Miss Kelly; and we must do her the justice to say that her delineation of this arduous character united that spirit and delicacy which, from the description of Sir Brilliant, we were taught to expect; her interview with Mrs. Lovemore was excellent, and drew down much applause. Her rules for keeping a husband were delivered with all that fascination of action and utterance which evinced the most just conception of the character. The following passage (which we transcribe for the benefit of our female readers) was given with inimitable effect:—"To win a heart is easy, to keep it is the difficulty. After the fatal words for better for worse, women relax into indolence, and while they are guilty of no infidelity they think every thing safe; but they are mistaken, a great deal is wanting: an address, a vivacity, a desire to please, the agreeable contrast; the sense that pleases—the little folly that charms." This lady's enunciation is by far the most clear and distinct of any female on the stage.

MONDAY, July 6. — *The Goldsmith*; Mrs. Holdcroft. — *Manœuvring*.—*Speed the Plough*; Morton.

This very interesting and amusing comedy, or rather melo-drama, for many of the incidents come under that denomination, was, on the whole, tolerably cast. Mr. Vining played, with much vivacity and life, Bob Handy, and Mr. Farren, as his henpecked father, with much humour. Mr. Webster acted with more propriety in the part of Farmer Ashfield, than we have seen him for some time. But why the Managers should put Mr. Thompson in so important a part as Sir Philip Blandford, we really are at a loss to discover.

TUESDAY, July 7. — *The Two Friends*; Lacy. — *Manœuvring*. — *Lodgings for Single Gentlemen*. — *Spring and Autumn*.

WEDNESDAY, July 8. — *All in the Wrong*. — *Manœuvring*. — *Lodgings for Single Gentlemen*.

The comedy of *All in the Wrong* has long been a deserving favourite, and has as much stage bustle and perplexity as any comedy ever written; the passion of jealousy is ridiculed in every possible view. Mr. Vining's personation of a lively and intriguing valet, or a silly coxcomb, is very clever, indeed equal to most of the actors of the day; he can also bustle through some of the heroes of farce with much spirit; but as the representative of the first-rate characters of genteel comedy he is totally unfit. His Bellmour was by no means satisfactory. Sir John Restless was admirably sustained by Mr. Cooper, and his Lady with great comic force by Mrs. Glover. The house was well attended.



THURSDAY, July 9.—*The Busy Body*.—*Manœuvring*.—*Lodgings for Single Gentlemen*.

FRIDAY, July 10.—*Speed the Plough*.—*Manœuvring*.—*Lodgings for Single Gentlemen*.

SATURDAY, July 11.—*The Barber of Seville*.—*Manœuvring*.—*The Green-Eyed Monster*.

MONDAY, July 13.—*The Haunted Tower*; Cobb.—*Manœuvring*.—*Lodgings for Single Gentlemen*.

This was one of the most popular Operas ever produced; for it run sixty nights successively on the season of its first appearance. The music is too well known to require our eulogium. The performances this evening reminded us of the "Nightingale Club," where

"The singers, no doubt, would have greatly excell'd,  
But for want of taste, voices, and ears;"

for a more lamentable piece of butchery has been rarely witnessed: indeed, instead of being called *The Haunted Tower*, it ought to have been styled "Interrupted Harmony," or rather "Discord;" for, at the conclusion of every song, the performers' ears were assailed with that ungrateful and unequivocal mark of favour, termed a "hiss." Mr. Weston took the character of the Hero; Miss Melton, Adela, and Mrs. H. Corri, the Countess.

TUESDAY, July 14.—*The Two Friends*.—*Manœuvring*.—*Lodgings for Single Gentlemen*.—*Spring and Autumn*.

WEDNESDAY, July 15.—*Speed the Plough*.—*Manœuvring*.

THURSDAY, July 16.—*All in the Wrong*.—*The Rencontre*.

FRIDAY, July 17.—*Secrets worth Knowing*; Morton.—*Manœuvring*.—*Lodgings for Single Gentlemen*.

SATURDAY, July 18.—*The Heir at Law*.—*Manœuvring*.—*The Agreeable Surprise*; O'Keefe.

MONDAY, July 20.—*Sweethearts and Wives*; Kenny.—*Fish out of Water*; Kenny.—*Manœuvring*.—Mr. Liston commenced his engagement.

TUESDAY, July 21.—*Paul Pry*; Poole.—*Quite Correct*; Miss Bowden.

WEDNESDAY, July 22.—*Exchange no Robbery*; Moncrieff.—*'Twould puzzle a Conjuror*.—*No Song no Supper*.

THURSDAY, July 23.—*Returned Killed*.—*Pigeons and Crows*.—*Killing no Murder*; Hooke.

FRIDAY, July 24.—*Secrets worth Knowing*.—*Sweethearts and Wives*.

SATURDAY, July 25.—*Paul Pry*.—*Fish out of Water*.

## ENGLISH OPERA HOUSE.

SATURDAY, June 27.—This Theatre opened for the season with a very effective company for opera, melo-drama, and farce, though we regret Mr. Bennett's name is not in the list of performers; for that gentleman had proved himself, by his brilliant personation of the Guerrilla Chief, one of the first melo-dramatic actors of the day. The performances were, *Tit for Tat, or the Tables Turned*; *The Middle Temple*, and *The Quartette*. In the opera, Madame Cellini (who is well known to the musical world by her singing at concerts) made her first appearance. Her figure is slight, but her face is pretty. Her voice is clear, though not very powerful, and she sung with much taste and precision. All the other characters were effectively sustained by Miss Betts, Miss Cawse, Mr. Wood, Mr. H. Phillips, and Mr. Thorne. Our notice of the new operetta, as it is styled in the bills, will be very brief, as we should as soon think of wasting our time in the composition of such stuff as to detail the plot, or give a critique on the *Middle Temple*. We are aware that during the summer season criticism is supposed to relax in its severity, and the author has taken full advantage of that notion. The whole labour of the piece rests with Mr. Keeley, who has to personate a hair-dresser's son, infected with a mania for dancing; the author is under the greatest obligations to him, for his acting alone saved the piece; he dances a hornpipe, sings several songs, and goes through a variety of evolutions, which obtain much applause. Mrs. Keeley, who has at length assumed her matrimonial appellation, played a Welsh servant girl with true characteristic humour and simplicity, and sung a delightful little ballad of Rodwell's with great expression. Her reception was most flattering, and must have been highly gratifying to her feelings. The author has made a vile attempt at wit in a tedious speech on the proposed abolition of watchmen; some notice of it will be found in another part of our work.

MONDAY, June 29.—*Tit for Tat*.—*Free and Easy*; Peake.

In the laughable entertainment, Miss Kelly made her appearance as Gertrude. This highly talented actress was received with three rounds of applause. The house was most fashionably attended.

TUESDAY, June 30.—*The Freebooters*.—*The Middle Temple*.—*Lying Made Easy*.

WEDNESDAY, July 1.—*Tit for Tat*.—*The Middle Temple*.—*The Bottle Imp*.

THURSDAY, July 2.—*Sister of Charity* (first time).—*The Middle Temple*.—*Amateurs and Actors*.

*Dramatis Personæ*.—Colonel Saxe, Captain Weimar, in the Austrian

army, Mr. BAKER and Mr. J. VINING; Paulo, a peasant, Mr. KEELEY; Andrea, Joseph, and Jacomo, Smugglers, Mr. O. SMITH, Mr. PERKINS, and Mr. RANSFORD; Worgman, sentinel, Mr. SALTER; Lieutenant, Mr. IRWIN; Orderly, Mr. HEATH; Soldier, Mr. J. COOPER; Villager, Mr. MINTON; Soldiers, Smugglers, Villagers, &c.; St. Ursula, the Sister of Charity, Miss KELLY; Nannetta, Miss H. CAWSE.

The first scene is before the cottage of Nannetta, with the mountain in the back ground; a party of smugglers enter as if pursued, while the beat of a drum is heard in the distance. They climb up the mountain, and Joseph appears (who is the lover of Nannetta) and has been induced to join the band on account of his father being at the head of them. Joseph intreats Nannetta to give him some food. While she has departed to fetch it, the soldiers enter, and Joseph is obliged to retreat. The captain reads an order to the assembled multitude, to this effect,—that all persons who shall afford food to the smugglers shall be punished with immediate death, without regarding sex or condition; all the soldiers depart excepting Captain Weimar, who requests permission to remain a few minutes at the cottage to rest himself, having been wounded in the last action. Nannetta re-enters, and a conversation takes place between her and the captain, which terminates by the latter hurting his wounded arm in endeavouring to give her a kiss. Ursula, the sister of charity, and her brother, enter; and the former proceeds to dress the captain's wound, and while thus employed, discovers by his signet ring that he is the officer who seventeen years ago had taken refuge in her father's house and seduced her. The Nun rushes off, to the astonishment of the Captain, who also presently departs; the Nun re-enters, apparently composed; she is, however, again violently agitated by finding that her sister Nannetta had departed with the basket of provisions for the starving smugglers, who are completely cooped up in an old ruin by the soldiers. A party of villagers enter to announce that Nannetta had been observed by the sentinels and taken prisoner; and the act concludes with Ursula resolving to seek the place where her sister is confined. The second act opens with the outside of an old hut, where the soldiers are quartered; the sister of charity learns that her sister is condemned to die in an hour. She obtains a private interview with Captain Weimar, discovers herself to him, and declares that Nannetta is her child and his; the Captain is, of course, greatly moved, and promises to use his utmost endeavours to save her, and departs to ask his Colonel to forego the sentence. While Ursula is admitted into the building to obtain a parting interview with her supposed sister, Captain Weimar's Colonel enters: he is a strict disciplinarian, and inflexible to the Captain's entreaties, and all he grants is to delay the execution one hour. This the Captain resolves to avail himself of, and hastily departs to seek an interview with the Com-

mander-in-Chief. Paulo and the sentinel are left together, who is anxious to pass this post in order to meet with the smugglers, and attempt a rescue; he enters into conversation with the sentinel, and contrives to put some wine in his musket, and by that means effects his purpose. The next scene is the interior of the hut, where Nannetta is confined; Ursula, with some difficulty, prevails on her to attire herself in her nun's garb, by which means she escapes, (a fine opportunity is offered in this scene for displaying Miss Kelly's superior excellence in watching the departure of Nannetta through a window). We are next introduced to the ruin, where the smugglers have taken refuge; they are all in a starving state. Paulo enters with wine and provisions; he informs them of his sister's imprisonment, and they all depart, under his directions, to the cottage where Colonel Saxe had retired to rest himself. The Colonel is, of course, made their prisoner, and Joseph demands that he shall give an order for the release of the Nun (for Nannetta had made her escape to the cottage). The Colonel writes an order, but it is for her immediate execution, as he determines on fulfilling his duty, though his own life should be the sacrifice. The last scene opens with the Nun being led out to execution; Joseph and Nannetta rush in with the Colonel's order, the officer declares Ursula to be free, and commands Joseph and Nannetta to take her place. The daughter faints in her mother's arms, while the soldiers vainly endeavour to separate them; at length they are forced asunder, the fatal sentence is about to be carried into execution, when Captain Weimar appears with a reprieve. The Nun, on seeing him, screams, and covers her face with her hands; the Captain places himself in an imposing attitude, and the curtain drops.

It has always been considered as a great art in dramatic writing to keep the audience in a state of suspense, till the last scene, as to the probable determination of a piece. The author of the *Sister of Charity* has wonderfully improved on this hint, for he has left the spectators in the same perplexity as to the fate of the principal characters at the falling of the curtain as at the opening of the piece; for what becomes of Joseph, Ursula, the Colonel, smugglers, &c. we are left in a state of happy ignorance. But we suppose he has formed the termination of this drama on the line of the poet,

“Where ignorance is bliss, 'tis folly to be wise.”

Let us leave this disagreeable subject, and proceed to a more gracious theme, the acting of Miss Kelly, which was so powerful, so natural, and so intelligent, that the most observant critic could not discover a defect. In the last scene she excited an interest almost painful, on her entreaty to be permitted to die with her child; she also obtained the warmest applause in the scene where she wishes to appear playful and unconcerned while endeavouring to keep up

the drooping spirits of Nannetta. We may be able to point out the scenes she excelled in, but her acting must be seen to be properly appreciated. It has no noisy utterance, no extravagant gesture, no studied attitude: in short, it is nature itself; and what every spectator (we speak as we felt), placed in the same situation, and actuated by the same feelings, would naturally have expressed. She was very ably supported by Miss H. Cawse, who played with great judgment. Mr. Keeley's character was of a more novel description than those usually allotted to him: as, for once, he had neither to play a coward nor a simpleton. His acting possessed much merit, and though the author has only given him one phrase to make use of, "How wise you are!" he produced abundance of laughter. The other characters were very effectively sustained. The piece was well received by a crowded house.

FRIDAY, July 3.—*Sister of Charity.*—*The Middle Temple.*—*Presumption.*

SATURDAY, July 4.—*Sister of Charity.*—*The Waterman.*—*The Middle Temple.*

MONDAY, July 6.—*Sister of Charity.*—*The Middle Temple.*—*The Bottle Imp.*

TUESDAY, July 7.—*Tit for Tat.*—*The Middle Temple.*—*Master's Rival.*

WEDNESDAY, July 8.—*Sister of Charity.*—*The Waterman.*—*Free and Easy.*

THURSDAY, July 9.—*Sister of Charity.*—*The Middle Temple.*—*The Bottle Imp.*

FRIDAY, July 10.—*Sister of Charity.*—*Tit for Tat.*—*Quartette.*

SATURDAY, July 11.—*Sister of Charity.*—*Master's Rival.*—*Gretna Green.*

MONDAY, July 13.—*Sister of Charity.*—*The Waterman.*—*The Bottle Imp.*

TUESDAY, July 14.—*Sister of Charity.*—*The Middle Temple.*—*Presumption.*

WEDNESDAY, July 15.—*The Robber's Bride*, 1st time.—*He Lies like Truth.*

*Dramatis Personæ.*—The Count of Viterbo, Mr. H. PHILLIPS; Fernando, (an Officer) Mr. SAPIO; Carlo, (his Friend) Mr. THORNE; Anselmo, (Castallain) Mr. J. RUSSELL; Roberto, (the Robber Chief) Mr. PERKINS; Antonio, (his Confederate) Mr. RANSFORD; Pietro, (Servant of the Count) Mr. SALTER; Laura, (Daughter of the Count) Miss BETTS; Gianetta, (her Attendant) Miss CAWSE.

The opera opens with Count Viterbo informing his daughter that he must leave his country and retire to some foreign state; for a



correspondence carried on with his friends, in which he has spoken rather too freely of the government, has been discovered through the rascality of his servant Pietro, for it seems that Viterbo has quitted the court in disgust, from his sovereign having been kept in subjection by a faction, who though they allow him to retain his title, entirely keep the reins of government in their own hands. After arranging a plan for his departure, he makes his exit. Roberto, the Captain of a band of Robbers, who some years before had resided in the Castle, and had aspired to the hand of Laura, has an interview with the Count's daughter; explains to her that he alone can save her father's life, for that a troop of soldiers are fast approaching the Castle to seize him: and he promises to relieve him, on condition that she will solemnly vow to become his bride. Laura, after some hesitation, consents, and the Count escapes, by Roberto's assistance, through a sliding panel, at the very instant that a troop of soldiers, headed by Fernando, rush in to seize him. Fernando, in the next act, turns out to be an old lover of Laura's, for he had saved her life some years before at Palermo. He is anxious to wed her, but her fatal vow to the Robber presents an insurmountable object to his wishes. Roberto discovers that Laura is equally enamoured with Fernando; he therefore orders his band to capture the young soldier. His wishes are obeyed, and Roberto, after a long speech, describing his early love for Laura, and the miseries it had entailed upon him, joins the hands of the two lovers, and rushes off. Shortly afterwards Fernando's troops enter with the whole band and the Count Viterbo as prisoners. While all are expressing their regret, Carlo arrives with the glad tidings, that the faction which had so long oppressed the King is destroyed; that the King is in full possession of all his rights; that the Count is free, the Robbers permitted to depart, unmolested, to the opposite shore, and the piece concludes with the lovers being made as happy as their predecessors have been for the last century back.

We have not been very minute in the detail of the plot and incidents of this opera, as the events are both old and uninteresting. The music is by Ferdinand Ries, who formerly taught the piano in this country, and who retired to Germany on a very tolerable competency which he had made by that employment. The opera abounds in concerted pieces, which were executed in a manner highly creditable to the performers, to Mr. Hawes, the arranger of the music, Mr. Wesley, the conductor of the choruses, and Mr. Wagstaff, the leader of the band; but we fear that the judgment of the papers is correct when they state that the music is too scientific to please "the million," for one half of the frequenters of the theatre would be more gratified with "I'd be a butterfly," or "The fairest flower," than the most sublime compositions of Handel or Mozart. The music was loudly

(though not enthusiastically) applauded throughout, and there was one chorus of robbers which is a most striking and original composition. Of the acting and singing, to Miss Betts we must pay the just tribute of our admiration for the great and unusual excellence she displayed in all respects this evening. This lady has long been admired for her skill and science, as well as the compass and richness of her voice, but on this occasion she combined, with the most discriminating taste, a feeling and pathos rarely witnessed: her execution of the air, "Ere distraction overcloud me," was one of those gems seldom met with in the musical world; for while it gratified the ear of the cognoscenti by the skill and scientific knowledge displayed, it delighted the heart of the uninstructed by its pure melody and depth of feeling; at the conclusion the applause was very great from every part of the house. Mr. Sapio, (who has just returned from an AQUATIC EXCURSION,) and who we are happy to see restored to the theatre, gave his songs with great musical precision and effect; he was most flatteringly received. Mr. H. Phillips had some very difficult music allotted to him, and, next to Miss Betts, bore away the palm of the evening; his last air, "My daughter! yes, my daughter!" was beautifully impressive and pathetic. A Mr. Ransford, who lately played Don Cæsar at Covent Garden, had some fine bass music allotted to him, which he executed in a manner, as the *Examiner* justly observes, which set every "judge of music's teeth on an edge." Mr. Perkins played with much judgment, especially in the last scene. This gentleman is an imitator of Mr. Macready, and, like all who copy his style, contrives to burlesque it. Mr. Macready has a peculiar mode of speaking in a very low, and at the same time distinct manner. Now all his imitators, though they possess no more lungs than a "consumptive crow," endeavour to follow this singularity. The opera was well received by a crowded house, and we trust will amply repay the manager for the very liberal and pains-taking manner in which it has been got up.

THURSDAY, July 16.—*The Robber's Bride*.—*Master's Rival*.

FRIDAY, July 17.—*Sister of Charity*.—*Rosina*.—*The Middle Temple*.

In the opera Madame Cellini played the heroine, and appeared to little advantage, as the simplicity of Shield's music is by no means suited to her style of singing.

SATURDAY, July 18.—*The Robber's Bride*.—*The Waterman*.

MONDAY, July 20.—*Sister of Charity*.—*Incog*.—*What's in a Name* (1st time).—*The Bottle Imp*.

Notwithstanding the great indulgence awarded to musical productions, (for *Incog*. was styled an operetta), and the good nature exhibited by the frequenters of a summer theatre, such was the vile, despicable character of this dramatic abortion, that the audience could scarcely be

prevailed on to suffer the performance to proceed. It was heard with great disapprobation throughout, and at the conclusion the hisses were loud and general. We cannot incumber our pages with the plot, a short sketch of the characters will suffice.

Mr. Wrench played a dissipated man of fashion, who is anxious to repair his broken fortunes by marriage. Mr. F. Matthews, a gouty alderman; Mr. B. Hill, an Irish Physician, who cannot read, (so, of course, we had the novel expedient of delivering a letter to the wrong person); by the way, Mr. B. Hill is a very clever actor. Mr. Wood played a walking gentleman in every sense of the word, for he walked in three times, twice with his hat on, and once with it under his arm, sung a song, and then walked off again. This seemed to amuse the audience more than any thing else. Mr. Keeley played a poetical punning waiter; Miss Cawse a ward of the gouty alderman, and Mrs. Keely a servant, whose sole business was to sing a few heavy airs, and represent her mistress in a cloak.

The following is a fair specimen of the dialogue:—some one, when melancholy, invokes the spirit of Werter, and is sagely advised to have recourse to spirits of water. Another talks about wearing the bays, and is recommended to *beware* of the duns. Alderman Jenkins styles himself a free burgess, when the bailiff exclaims, "None of your *sauce*, Mr. Burgess!" The *rhyming waiter* will write an epithalamium, because he is not *a-verse* to matrimony.

TUESDAY, July 21.—*The Robber's Bride*.—*The Middle Temple*.—*Rosina*.

WEDNESDAY, July 22.—*Sister of Charity*.—*Incog*.

"There was a time that, when the brains were out, the man would die, and there's an end." There was a time that, when farces were justly and completely damned, we should hear no more about them; "but now they rise" and, we may add, "push us from our seats," for the audience were so completely disgusted, that the occupiers of the boxes left the house long before the conclusion of the first act.

THURSDAY, July 23.—*The Robber's Bride*.—*Lover's Dream*.—*The Quartette*.

FRIDAY, July 24.—*Sister of Charity*.—*The Quaker*.—*Master's Rival*.

SATURDAY, July 25.—*The Robber's Bride*.—*The Middle Temple*.

### SURREY THEATRE.

The drama of *Black Eyed Susan* has drawn some highly respectable audiences to this theatre; it has been played upwards of 46 times. The author has displayed more theatrical tact and discrimination in the composition of this little piece, than any three-act drama we have seen for some time. The plot is extremely simple and natural, for

the characters and incidents are founded on every-day occurrences, and yet the most intense interest is excited from the rise to the fall of the curtain. Mr. Cooke's acting is inimitable, and quite equal in its way to any thing on the stage. We were much amused by the natural emotion displayed by a young sailor in the pit, who, when William was condemned to die, was so affected that he tried to get out of the theatre; but, when the reprieve arrived, he became enthusiastic, and seizing hold with delight of his sweetheart's bonnet, twirled it round his head, notwithstanding her vain struggles to prevent him. On Monday, the 13th, a new drama was produced for the benefit of Mr. T. P. Cooke, founded on the extraordinary adventures of Vidocq, the French police spy; but the incidents were rather confused, and the termination abrupt and not very intelligible. On Monday, the 20th, a drama—*The Tartar Woman; or, The Spectre Crew*. The chief interest of the piece is occupied by Amelia and her brother (the rightful heir to the sovereignty of Deccan), endeavouring to fly from Bumeda, who has usurped the throne. After many hair-breadth escapes, and two or three effective situations, the usurper is of course destroyed and the rightful heir restored. Mr. Osbaldeston displayed great ability in the part of Kisil Irmack, an avaricious pirate, who destroys his comrades for the sake of possessing their stores, and, as a punishment, is constantly haunted by them. Mr. Parsloe, of Covent Garden, is performing here with great applause.

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### ASTLEY'S THEATRE.

*The Battle of Waterloo*, and a pantomime, called the *Seven Champions of Christendom*, have been drawing crowded houses during the past month. The Duke of Wellington has been honouring this theatre with his presence.

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### COBURG THEATRE.

*Vidocq* has been dramatized at this theatre with great success. Mr. H. Williams displayed unusual excellence in the part of the hero. July 20. Mr. G. Stansbury, Miss Forde, Mr. Melrose, played Hawthorn, Rosetta, and Young Meadows to a crowded house.

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### MINOR THEATRE.

We have received various letters, at different periods, requesting us to notice the "*entertaining performances at this well-conducted Theatre*;"—to prevent ever being troubled again on the subject, we insert the following from the *Times* of July 17:—

BOW-STREET.—Yesterday, Mr. Thomas, the constable of St. Paul, Covent Garden, came to lodge a complaint against a place of entertainment, called the "*Minor Theatre*," in Catherine Street, Strand,

which, the applicant said, was as great and serious a nuisance as any to be found in the metropolis. He stated that, in consequence of the repeated complaints of the inhabitants of the great noise and rioting, and grossly immoral proceedings which were carried on nightly, he made it his business to visit the Minor Theatre for several nights past, and there witnessed scenes of the greatest profligacy. As a specimen, he went in on Tuesday evening, and found, by the bills, the performances were "*Pizarro*" and two other pieces. He went in again at twelve o'clock, and found the Theatre filled; but they were only then commencing the second piece. And at two o'clock in the morning, he paid another visit; "and on this occasion, Sir Richard," said Mr. Thomas, "the scene beggared any thing I ever saw. There were upwards of 300 persons, of both sexes, in the house, and the great majority of them were very young—many of them mere children. Between the acts, there was romping between the boys and girls, and very indecent conduct on the part of many of them. At the fall of the curtain, the audience left the house; and the street was in a tumultuous uproar for an hour afterwards."

*Sir R. Birnie.*—This is really dreadful; do they take money at the doors?

*Mr. Thomas.*—No: but tickets are sold at a neighbouring shop, and these are presented and received; and it is by this kind of arrangement that the proprietors think to evade the law.

*Sir R. Birnie.*—Do they not pretend to be licensed from the Lord Chamberlaine's office?

*Mr. Thomas.*—They say so; but I do not believe it.

*Sir R. Birnie.*—We must see if something cannot be done to put down this nuisance.

*Mr. Thomas* said, he hoped something would be done, for he could assure the worthy Magistrate, though his long experience must have convinced him of the fact, that the mischiefs produced in society by places of this kind were incalculable. He (*Mr. Thomas*) knew a good deal of what were called Private Theatricals, and the system on which they were conducted. If a youth happened to fancy that he possessed talent for the stage, he applied to the managers of one of these establishments for leave to appear in his favourite part, and for this privilege he paid a price of from one to five or six guineas, (including the use of dresses, &c.) according to the importance of the character. If he met with applause—and applause was often given to young aspirants in mere derision—he at once became stage-struck, and determined upon going through a range of characters, for each of which a price was demanded, and, in nine cases out of ten, the youth would not hesitate at any means by which his favourite passion might be gratified; he would venture to say, as a man of experience, that establishments of this kind had contributed as much to the ruin of the youth of both sexes, and the unhappiness of their parents, as the most ingenious devices which the abandoned and profligate could invent.



## THE ENGLISH DRAMA—ANCIENT AND MODERN.

BY MR. STAFFORD.

*(Continued from p. 88.)*

THE Coventry Mysteries now claim our attention, which were even more celebrated than those of Chester. They were generally represented on the Festival of Corpus Christi; and we find Heywood putting the following passage into the mouth of the *Pardoner*, in his interlude of the *Four P's*.

"For as good hap would have it chaunce,  
This devil and I were of olde acquaintance;  
For oft in the play of Corpus Christi,  
He hath played the Devil at Coventrie."

The Coventry Mysteries were written about the year 1416. They are founded on some of the historical passages of the Old and New Testaments, and on the Apocryphal New Testament, viz. the "*Pseudo-Evangelium*," or the fabulous Gospel ascribed to Nicodemus, a book, which, together with the numerous apocryphal narratives, containing infinite innovations of the evangelical history, forged at Constantinople by the early writers of the Greek Church, gave birth to an endless variety of legends, concerning the life of Christ and his Apostles; and which, in the barbarous ages, was better esteemed than the genuine Gospel, on account of its improbabilities and absurdities." In the version of these stories contained in the Mysteries, all the improbabilities and absurdities of the original are retained, and frequently greatly magnified. Perhaps the reader may not be displeased with the following extract from Dugdale's History of Warwickshire relative to these exhibitions:—

"Before y<sup>e</sup> suppression of the Monasteries, this Cittye was very famous for the pageants that were play'd therein upon Corpus Christi Day. These pageants were acted w<sup>th</sup> mighty state and reverence by the fryers of this House, and conteyned the story of the New Testament, w<sup>ch</sup> was composed into old English rime. The theatres for the severall scenes were very large and high; and being placed upon wheeles, were drawne to all the eminent places of the cittye, for y<sup>e</sup> better advantage of the spectators. In that incomparable library, belonging to Sir Thomas Cotton, there is yet one of the bookes w<sup>ch</sup> perteyneth to this pageant, entitled *Ludus Corpori Christi*, or *Ludus Coventrie*. I my selfe have spoke w<sup>th</sup> some old people, who had, in their younger years, bin eye-witnesses of these pageants soe acted; from whom I have bin told that the confluence of people from farr and neare to see that shew was extraordinary great, and yielded noe small advantage to this cittye."

The "theatres" mentioned by Dugdale, were high scaffolds, with two rooms, a higher and a lower, constructed upon four or six wheels. The performers dressed in the lower room, and performed in the upper one, which was open to the top. The floor was strewn with rushes; and cloths were hung round the lower room, to conceal the performers from the view of the public, till they were properly equipped. These vehicles were sometimes very handsomely ornamented; and there is reason to believe that the subject of the per-

formance was sometimes painted, or worked in tapestry, upon the cloths withoutside.

As in Chester, the Coventry Mysteries were performed by different companies, or guilds, who vied with each other in the splendour and magnificence of their different entertainments. The shireman and jaylors represented the Birth of Christ, the Offering of the Magi, the Flight into Egypt, and the Murder of the Innocents. The following extracts will be a sufficient specimen of this drama.\*

Joseph having discovered that the Virgin is as "women wish to be who love their lords," taxes her with inconstancy, and the following dialogue ensues. Mary affirms that she has seen no one but the heavenly messenger.

"*Josoff*.—Sey not soo, womon, for schameley be,  
Ye be with chylde, soo wondurs grett,  
Ye nede no more th'r of to tret  
Agense all right;  
Forsothe thys chylde, dame, ys not myne;  
Alas! that eyv' with mine yne,  
I suld see this syght.  
Tell me, womon, whose ys this chylde?

"*Mare*.—None but yours, husebond soo myld,  
And thatt schal be seyne.

"*Josoff*.—But mine, alas! alas! why sey ye soo;  
Wele away, womon; now may I goo  
Begyld, as many a nothur ys.

"*Mare*.—Na, truly sir, ye be not begyld,  
Nor yet with spott of syn I am no defylde;  
Trust yt well huse bonde.

"*Josoff*.—Huse bond! in feythe, and that acolde!  
A weylle away, *Josoff*! as thow ar' olde,  
Lyke a fole, now ma I stand and truse.  
But in feyth, *Mare*, th'w art in syn,  
Soo moche ase I have cheyrischyd the dame, and all thei kyn,  
Behind my bake to s've me thus.  
All olde men insampull take be me,  
How I am begyld, here may you see,  
To wed soo yong a chylde.  
Now fare well, *Mare*, I leyve the here alone,  
Worth the dam and thy warkis ychonne;  
For I woll noo more begyld be, for frynd nor foe.  
Now of this ded I am soo dull,  
And off my lyf I am so full, no farthur ma I goo."

An angel is introduced, who quiets the natural suspicions of Joseph, and tells him that Mary "hath conseived, with ow't any trayne, the seycond p'son in trenete."

The following songs were sung in this pageant; the first and last by the shepherds, the second by the women.

\* This drama hath been printed from a MS. which bears the following inscription:—  
"Thys matter newly correcte' be Robert Croo, the xliijth day of Marche, fenysched in the yere of owre Lord God mcccc & xxxiiijth."

## SONG I.

"As I out rode this enderes night  
 Of thre ioli sheppardes I saw a sight,  
 And all a bowte there fold a star shone bright,  
 They sang terli terlow:  
 So mereli the sheppards ther pipes can blow.

## SONG II.

"Lully lulla th<sup>w</sup> littell tine' child  
 By by lulla lullay th<sup>w</sup> littell tyne' child.  
 By by lully lullay.

"O sisters too how may we do  
 For to preserve th<sup>is</sup> day  
 This pore yongling for whom we do singe  
 By by lully lullay.

"Herod the king in his raging  
 Chargid he hath this day  
 His men of might in his owne sight  
 All yonge children to slay.

"That woe is me pore child for thee,  
 And ever morne and say,  
 For the' parting nether say nor singe  
 By by lully lullay."

## SONG III.

"Doun from heaven, from heaven so hie  
 Of anges th<sup>er</sup> came a great companie,  
 W<sup>t</sup> mirthe and joy, and great solemnitye,  
 The' sang terly terlow,  
 So mereli the sheppards th<sup>er</sup> pipes can blow."

I might multiply these extracts *ad infinitum*; but as they would contribute little to the edification of my readers, I shall only select one other passage: it is an address with which the pageant of "*The Visit of Mary to Elizabeth*" concludes; and, as Mr. Hone remarks, "As a specimen of the language held by the performers to their audience it is curious. In the last verse but one, there is a pretty clear intimation that the goodness of the playing was according to the liberality of the pay."\*

¶ "A voyd sers! And lete my lord the buschop come,  
 And sit in the courte, the lawes for to doo;  
 And I schal gou in ther' place, them for to so mowne,  
 The that ben in my book, the court ye must com too.

¶ "I warne yow her', all a bowte,  
 That I somown you, all the rowte,  
 Look ye fayle, for no dowte,  
 At the court to 'per.

\* Hone, on Ancient Mysteries, page 57.

" Both John Jurdon, and Geffrey Gyle,  
Malkin Mylkedote, and fayr Mabyle,  
Stevyn Sturdy, and Jak at the style,  
And Laweyr Sadeler.

¶ " Thom Tynker', and Betsys belle,  
Peyrs Potter and Whatt at the well,  
Symme Smalfeyth, and Kate Kelle,  
And Bertelmew the becher.

" Keytt Cakeler, and Colett Crane,  
Gyll Fetisse, and fayr Jane,  
Powle Pewter, and P'nel Prane,  
And Phelypp the good fleccher.

¶ " Cok Crane, and Davy Dry-dust,  
Lucy Lyer, and Letyce Lyttyl-trust,  
Miles the miller, and Colle Croke-crust,  
Both Bette the baker, and Robin Rede.

" And loke ye rynge wele in your purs,  
For ellys your cawse may spede the wars,  
How that ye slynge goddys curs,  
Evy' at my' hede.

¶ " Both Bontyng the browster, and Sabyly Slynge  
Megge Merywedyr, and Sabyn Sprynge,  
Tyffany Twynkeler, ffayle for no thyng,  
ffast w' A way,  
The court schal be this day."

The language of these Mysteries does not rise above the specimens I have quoted; and it is a sufficient proof of the early period at which they were written, and of the rudeness of the times. They were generally written by "learned clerks," who, however, do not appear to have been gifted with much poetic inspiration. Nor did they suffer their ideas to wander far beyond the originals on which they grounded their story; when they did, it was only to mar the beautiful simplicity of the original Scriptures, and to go even beyond the inconsistencies of the spurious ones.

As curiosities in the present day, I subjoin a list of the characters in the *Smiths' Pageant*, with the machinery used in the representation, and the dresses of the *Dramatis Personæ*.

*Characters in the Smiths' Pageant.*

God (sometimes Jesus).	Peter and Malchus.
Cayphas.	Anna (sometimes Annas).
Heroude.	Pilate.
Pilate's Wife [pcula, i. e. Procula.]	Pilate's Son.
The Beadle (sometimes the Porter).	Two Knights.
The Devil.	Four Tormenters.
Judas.	Two Princes. [Anno 1490 only.]

*Machinery, &c.*

The cross, with a rope to draw it up, and a curtain hanging before it.	Fanes to the pageant. Mending of imagery. (Occurs 1469.)
Gilding the pillar and the cross.	A standard of red buckram.
Two pair of gallows.	Two red pensils of cloth, painted, and silk fringe.
Four scourges and a pillar.	Iron to hold up the streamer.
Scaffold.	

*Dresses, &c.*

Four gowns and four hoods for the tormenters, (these are afterwards described as jackets of black buckram, with nails and dice upon them), and other gowns with damask flowers; also two jackets, party red and black.	Scarlet hoods and a tabard. Hats and caps, straw hats. Cheverel (chevelure, peruke) for God.
Two mitres (for Caiphas and Annas.)	Three cheverels and a beard. Two cheverels, gilt, for Jesus and Peter.
A rochet for one of the bishops.	Faulchion for Herod (gilt.) Scarlet gown.
God's coat of white leather (six skins.)	Maces. Girdle for God.
A staff for the demon.	A new sudere (the veronica) to God vij <sup>d</sup> .
Two spears.	A seldall (settle or seat) for God xij <sup>d</sup> .
Gloves (twelve pair at once.)	Sceptres for Herod and his son.
Herod's crest [helmet?] of iron.	Poll-axe for Pilate's son.

The dresses in which the Deity was decorated are thus entered in some of the MS. records of the corporation, with the prices:—

1451.	It' payed for vj skynnys of white leder to godds garment . . . . .	xviij <sup>j</sup> .
	It' payed for makying of the same garment . . . . .	x <sup>d</sup> .
1553.	It' payd for v schepskins for gods coot and for makying	iiij <sup>a</sup> .
1498.	It' payd for mendying a cheverel for god and for sowying of god's kote of leddur, and for makying of the hands to the same kote . . . . .	xiiij <sup>d</sup> .
1490.	It' a cheverel gyld for The*	
1565.	Pd for payntyng and gyldying (inter alia) god's cote .	
	Pd for a gyrdyll for god . . . . .	iiij <sup>d</sup> .
1501.	It' pd for a new sudure for god . . . . .	vij <sup>d</sup> .
1560.	Item for a seldall for god . . . . .	xij <sup>d</sup> .

The Devil was a very favourite character in these Mysteries. The following is an account of his habiliments:

\* This cheverel, or false hair (peruke) in 1490, described to have been gilt, is consistent with the fashion of Mary Queen of Scots, and Elizabeth, who are reported to have worn, occasionally, fine gold dust in their hair: this was, probably, some cheap licker in imitation of the *haut ton* practice.



1451. Item payd for the demon's garment makyng and  
the stof . . . . . v<sup>s</sup> iij<sup>d</sup> ob.  
Item payd for collyryng of the same garment . . . . . viij<sup>d</sup>.  
1477. Item for mendyng the demon's garment (inter alia)  
Item for newe ledder to the same garment . . . . . xxij<sup>d</sup>.  
1494. Item paid to Wattis for dressyng of the devell's  
hede . . . . . viij<sup>d</sup>.  
1490. Item the devyl's hede (repaired)  
1498. It' paid for peyntyng of the demone's hede (in-  
ter alia)  
1567. Item payd for a stafe for the demon . . . . . iij<sup>d</sup>.  
Here we leave the Coventry Mysteries.

## BIOGRAPHICAL SKETCHES, No. 3.

## MR. WOOD.

WHILE every fresh season introduces a new troop of vocalists from France, Italy, and Germany, to fill our concert rooms, theatres, and opera-houses; while foreign singers are thumbing English spelling books in order to figure away as our operatic heroines; and while the Manager of a French theatre demands a benefit at our Opera-house for kindly permitting a few of his "*Prima Donnas*" to accept a hundred guineas a-night from the pockets of "Honest John," it must be consolatory and gratifying to the admirers of the works of Shield, Arne, and Arnold, that we possess one native vocalist calculated to give their enchanting compositions with proper simplicity and beauty. All who have witnessed Mr. Wood's efforts in the Quaker, Rosina, and Love in a Village, will agree with us that his delicacy of expression, feeling, and chaste execution, are deserving of the most unqualified praise.

Mr. Wood was born at Bretton, near Wakefield, in Yorkshire. His first public appearance was in the year 1825, at Dublin, in the part of Hawthorn, in Love in a Village. His first appearance before a London audience was at Covent Garden, December 28, 1827, in the character of Hawthorn; his reception was highly flattering, and he was encored in every song. His execution of the beautiful air, "My Dolly was the fairest thing," was particularly noticed; he was described in the papers as a pupil of Mr. Phillips, and his voice as a tenor of tolerable compass and much melody; but a huskiness was complained of, which has rather increased than diminished. His second performance was Aurelio (Sinclair's part), in Native Land; this evening he was encored in every song but the first. In the scena in

the second act, where Aurelio describes the supposed death of his friend, and which puts both the powers of acting and singing to a severe test, Mr. Wood acquitted himself with much ability, and well contrasted the vigour of one descriptive stanza with the tenderness of the other. Mr. Wood has appeared in two or three original characters, and has sung several airs expressly composed for him with much success. While we thus justly compliment Mr. Wood on the fame and applause he has obtained in the characters we have enumerated, we think it a friendly duty to caution him to avoid appearing, as much as possible at present, in either Weber's or Rossini's operas, as his manner of execution in their intricate compositions, has by no means added to his reputation. He keeps a horse and wherry, and moreover is considered a good shot—to those who are anxious to know the minutiae of an actor or a singer's life, this no doubt will be a most gratifying piece of information. We had almost forgot to observe, that Mr. Wood deserves favourable notice as an actor, as he plays with great spirit and propriety; and every fresh performance exhibits decided marks of improvement.

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## MISCELLANIES.

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### ANECDOTE OF MR. FARQUHAR.

While Mr. Farquhar was in Trinity College, Dublin, he sent to a gentleman to borrow Burnet's *History of the Reformation*: the gentleman sent him word that he never lent any book out of his chamber, but if he would come there he should make use of it as long as he pleased. A little while afterwards, the owner of the book sent to borrow Mr. Farquhar's bellows; he returned him the compliment—that he never lent his bellows out of his own chamber, but if he would come there he should use them as long as he liked.

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### MASANIELLO.

Two dramas appeared on this subject in the year 1651, one written by a gentleman who, it is said, was an eye-witness to the whole of that wonderful transaction.

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### IMPROVEMENT OF STAGE THUNDER.

Mr. Lee, when he was manager of the Edinburgh Theatre, was determined to improve on stage thunder, and having procured a parcel of nine-pound shot, they were put into a wheelbarrow, to which

he affixed a nine-pound wheel; this done, ledges were placed at the back of the stage, and one of the carpenters was ordered to trundle this wheelbarrow, so filled, backwards and forwards over these ledges. The play was *Lear*, and in the two first efforts had a good effect; at length, as the King was braving the pelting of the pitiless storm, the thunderer's foot slipped and down he came, wheelbarrow and all. The stage being on a declivity, the balls made their way towards the orchestra, and meeting with feeble resistance from the scene, laid it flat. This storm was more difficult for *Lear* to encounter than the tempest of which he so loudly complained; the balls taking every direction, he was obliged to skip about like the man who dances the egg horn-pipe. The fiddlers, alarmed for their cat-gut, hurried out of the orchestra; and, to crown this scene of glorious confusion, the sprawling thunder lay prostrate in sight of the audience like another Salmoneus.

The following *Jeu d'Esprit* appeared a few years ago, in ridicule of a great deal of serious writing, which was encouraged at the time, against a proposed league between the theatrical potentates of Drury Lane and Covent Garden, for the purpose of interchanging performers, and otherwise amicably supporting their mutual interests:—

*Faithful Copies of Letters between HOPKINS and WILD,  
Promoters to the Monopolizers.*

*Drury Lane, Nov. 9.*

DEAR WILD,—For God's sake lend me a couple of *Conspirators* for to-night—recollect, you have borrowed one of ours for a singing Druid, and another of our best is Doge of Venice on *Packer's* resignation.

Entirely and devotedly yours, HOPKINS.

*Covent Garden, Nov. 9.*

MY DEAR HOPKINS,—I have ordered them to look you out two of our genteelest Assassins, and I'll take care they shall go shaved and sober. Pray tell *Farren* he must play our Archbishop to-morrow; we'll cut the part, that he may dress time enough afterwards for your General in the *The Camp*.

Yours perpetually, WILD.

P.S.—If you have a Full Moon to spare I wish you'd lend it us for Thursday. I send you some Lightning that I can venture to recommend.

*Covent Garden, Nov. 11.*

DEAR HOPKINS,—Pray how shall we manage without *Smith* to-morrow? I depended on your lending him us for *Harry the Fifth*; but I now see you have put him up for *Charles Surface*. Cou'dn't you let him come to us, and play two acts of *Harry*, as you don't want him in *Charles* till *your third*? and then *Hull* shall read the rest, with an apology for *Smith's* being suddenly hoarse, sprained his ankle, &c.

Cordially yours, WILD.

P.S.—My Vestal Virgin gets so cursed big, I wish you'd lend us *Mrs. Robinson* for a night.

Drury Lane, Nov. 11.

DEAR WILD,—By particular desire, our Vestal is not transferable, but we have a spare Venus, and duplicate Junos; so send a hackney-coach for which ever suits you. The scheme for *Smith* won't do—but change your play to any thing; for we'll tack *The Camp* to *The School for Scandal*, to secure you an overflow.

Thoroughly yours, HOPKINS.

Covent Garden, Nov. 12.

MY DEAR FELLOW,—Here's the Devil to do about our Tuesday's Pantomime—the blacksmith can't repair our great Serpent till Friday, and the old Camel that we thought quite sound has broken down at rehearsal; so pray send us your Elephant by the bearer, and a small Tiger with the longest tail you can pick out. I must trouble you too for a dozen of your best dancing Shepherds for that night; for though I see you'll want them for *Highwayman*, in the *Beggar's Opera*, they'll be quite in time for us afterwards.

For ever completely yours, WILD.

Drury Lane, Nov. 12.

DEAR WILD,—I just write you a line while the beasts are packing up, to beg you'll not be out of spirits, as you may depend on the Shepherds, and any other animals you have occasion for. I have it in orders to acquaint you too, that as we don't use *Henderson* for *Falstaff* on Friday, you may have him for *Richard*, with a dozen and a half of our Soldiers for *Bosworth Field*, only begging you'll return 'em us in time for *Coxheath*.

Totally yours, HOPKINS.

P.S.—Lend me a Cupid—mine has got the measles.

Covent Garden, Nov. 12.

DEAR HOPKINS,—Thank you for *Henderson* and the Soldiers—do let them bring their Helmets, for ours are tinning. The bearer is our Cupid, at a shilling a night, finding his own wings.

Genuinely yours, WILD.

#### RIGHT OF AUTHORSHIP.

Mr. Moneriff has brought an action against Mr. H. Williams, of Sadler's Wells, for the value of a MS. entertainment, in the style of those written for Mathews, entitled, *Williams's Visits*. Mr. Williams sold it without the sanction of the author, and had to pay 19 guineas damages, the amount which he had received for it.

Certain rumours have reached us respecting the elopement of a fair songstress, from Nottingham, with an old admirer. We will not hazard any conjectures, as the facts will shortly be before the public.

The Committee at Drury Lane have deducted 1800*l.* from the rent of the theatre, in consequence of the severe losses sustained by Mr. Price last season.

The creditors are very clamorous at Covent Garden.

## ADVICE TO PLAYERS. BY DR. SWIFT THE YOUNGER.

*(Continued from p. 152.)*

*Rule 11.* If you do not like a part, be sick; it will give you consequence.\*

*Rule 12.* In singing, never mind the music, observe what time you please. "It would be a pretty degradation if you were obliged to run after a fiddler, horse hairs, and cats guts."† No, no! let him keep *your* time—dodge him.

*Rule 13.* If you can force another actor to laugh, by making ugly faces at him, you get the character of being "so droll."—The play may suffer by this; you must look to your "*reputation*."

*Rule 14.* Never speak a good word of the manager. I can't well explain why: But mind I caution you not to do it. This is certain, that he will always be trying to thwart your genius, by putting you in parts in which he thinks you will appear to most advantage. This is not to be borne without a murmur, by an actor of any spirit.

*Rule 15.* When you are not in a good humour, walk through the character. If you always play well, there will be so much sameness, they will take no notice of you.

*Rule 16.* Never speak favourably of any actor in your line. Nothing is unhandsome that seems prudent.

*Rule 17.* Be sure not to read or inform yourself about any part, except your own, it will only confuse you. To try to make your countenance expressive of your sentiments, will have the same effect. You cannot do two things at once.

*Rule 18.* In an interesting scene, blow your nose, and generally have a laugh, it will excite pity: and if it is the right kind of pity, you know "pity is akin to love."

*Rule 19.* Go to rehearsal very rarely. You are not a school-boy, nor are you to think yourself a parrot, that nothing but repetition will beat the words into your head. Assert the dignity of your character, and constantly rely on your own wit and ingenuity for a happy issue.

*Rule 20.* In a modern piece, when you are in haste, leave out what you like. If they discover it, they will have no reason to complain, but most probably commend your judgment.

*Rule 21.* Stay on the side where the prompter sits. It will show your anxiety to be correct.

\* Garrick (says that old grumbler Macklin) was the first that introduced the but-fever complaint.

† Cymbeline.



*Rule 22.* After you have said your say, drop your character directly. You are only paid to play your own part, and not to assist another to play his. Never help to set him off: it may make the scene better, but it will surely lead to comparisons to your disadvantage. Complain if he serves you so.

*Rule 23.* Coming on, out of your turn, is sure to attract notice.

*Rule 24.* When you have spoken your last speech, walk off instantly, and leave the other to do the same when he has done: knowing that there was no more for you to say, will prove that you have read your part. 'Tis mere waste of time to stay.

*Rule 25.* In making love, always whine. These are the tones that go to the heart.

*Rule 26.* Avoid forming any style of acting of your own. In this, imitate the dramatists, and copy one another. That which has been tried must be the safest.

*Rule 27.* Remember the Horatian maxim, *Qualis ab inepto*. Be always Mr. "What's your name," in every thing, and throughout every part. Variety is destructive of consistency.

*Rule 28.* The less you enter into your part, the more command you will have over yourself and the beauty of your dress. Always wear the smartest clothes you have, never mind the character. Why should you make yourself look ugly?

*Rule 29.* In the middle of a speech, if there is the least applause, stop, turn round, come forward, and make a bow. It is respectful; in general, the plaudits will arise from the sentiment, and not from your acting. Bow nevertheless.

*Rule 30.* Give way to envy and jealousy, and make yourself as miserable as you can at home: it will save your gaiety and spirits, and you will have the more to waste in the green-room and at public dinners, as well as to expend on the stage.

*Rule 31.* Attitude is a great thing: when you speak, always clap your left hand on your hip, making an angle with your elbow, and stretch out your right. Other positions are, I know, by some preferred: but take common sense with you. Is it not clear, that what is most easily recognized, will be most approved? then what figure is better known than that of a tea-pot?

*Rule 32.* Betterton, Aaron Hill, and others, have written some foolish rules for expressing the various passions. In my opinion, anger is best expressed by drawing on your glove with a nervous twitch, or working the ground with your foot in a sort of toe and heel action. Perplexity or doubt, is best expressed by biting the nails; and love, by half closing the eyes and looking towards the galleries.

(To be continued.)

## LETTER TO THE EDITOR. NO. II.

SIR,—Many of the papers have been endeavouring to account for the losses the managers have sustained by the last season. One has attributed their ill-success to the badness of the times ; another to the shilling order system, practised with so much success at the Coburg and other minor theatres ; a third to the granting of so many free admissions ; a fourth to the old story of " late dinner-hours," preventing the higher classes visiting the theatres ; and a fifth to the miserable quality of many of the novelties produced. No doubt all the above statements are more or less correct ; but I am inclined to think, that the principal cause of the losses the managers have sustained, was the absence of novelty, or rather that species of novelty likely to attract the more informed and respectable classes of society. A casual observer might say, that the theatres, especially Drury Lane, had been particularly fertile in the production of novelties. " I deny it." Twenty-two dramas (leaving the pantomimes out of the question) were announced as new ; sixteen out of these "*twenty-two new dramas*" were translated from the French, so that many of the frequenters of the theatre, myself among the number, have frequently seen them at the English Opera House, and of course to much greater advantage, even leaving the acting out of the question, for many of the *new dramas* were translated in so careless a manner, that the sense of the author was commonly perverted ; but it is not on the point of the dramas produced being translations, that I wish to draw the attention of your readers ; Mr. Editor, it is the miserable quality of all those pieces intended to make us laugh. I need not say that comedy, from the earliest foundation of the stage, has been more followed and admired, by all classes of society, than any other species of dramatic writing ; all admit the great advantages that may be derived from the representation of a well-written one. Now when I look at those plays styled in the bills comedy—for the author had the audacity to call the Step-mother, Soldier's Stratagem, Valeria, and such dramatic abortions, comedies—I am not surprised at the managers' losses. I have no hesitation in saying, that in this respect, our dramatic literature " has sunk as far as there could be perdition." In fact, at no period of stage-history was there ever so much nonsense and buffoonery displayed as at the present moment ; a few years ago we had as many good writers of comedy as we had actors. Now the proportion is twenty of the latter to one of the former. This lamentable falling off, with respect to authors, is the more to be wondered at when we consider that the managers are liberal men, and ever anxious to patronize any work of merit ; the public are not very unreasonable, indeed quite the contrary, for they seem to swallow every dish, however nauseous the compilation that is placed before them ; and there are plenty of actors fully calculated to portray the author's wishes. I shall now quit the subject of comedy, and turn to the other branches of those dramas intended to raise mirth. Pity or terror may be as easily excited in the minds of the occupants of the gallery as those of the boxes :—with laughter it is different ; the coarsest jest, or the vilest pun, will often raise a roar in one portion of the house, while the other remains in a state of cold indifference and disgust. I

saw several persons almost convulsed with laughter the other night by an actor asking another his name : "Doggins," he replies ;—"and yours?" turning to a second, "Noggins." In a piece lately performed, a cowardly servant says, "I am so bold, I could face the devil himself," and, of course, the devil makes his appearance. Speaking of watchmen, in another piece, a "*Barrister*" says, "if you take away their staves, they will starve ; and instead of being pa-pas, they will become pau-pers." All these witticisms were received with much applause, and of such stuff is the whole of the dialogue of our modern laughable dramas composed. Now I am not a very ill-natured man, Mr. Editor, but such jests would not even win a smile from me. I have pointed out these errors,—errors which I have no doubt prevent many from visiting the theatre ; and from practical observation, am fully convinced that the treasury loses more by the production of one indifferent drama, than it gains by five well-written. In fact, such was the horror inspired in the minds of the public, by the constant failures last season, that on the first night of the *Partisans*, (though so strongly cast,) the house was nearly empty. Having stated the disease, I shall endeavour to point out a remedy in your next.

Your's, &c.

(*To be continued.*)

## REVIEW.

### *The Brunswick: a Poem, in Three Cantos.*

This is written in the *Don Juan* stanza, and the author has copied the style of that poem, which we consider its greatest objection, for we hate "c'en Byron second-hand." It is, however, a pleasing composition ; the versification is easy, and pathos, wit, and satire are admirably mingled, though the latter is the theme most suited to the author's muse, as some of his observations are very just, pointed and severe ; indeed, no way inferior to the author he has imitated. The pathetic and descriptive parts are not so good. The subject is the last we should have ever thought of building a poem on ; but that occupies a very small portion of the work. We cannot enter into a long examination of its merits, as the greatest part of it does not come within the compass of our work. We will, however, make a few extracts :—

#### *A Description of the late Brunswick Theatre.*

— "The building was of those  
Which, simply grand, afford a chaste delight ;  
Before its front twelve stately pillars rose  
Of solid structure and majestic height,  
Which on a base of marble did repose ;  
And just above the pillars, less in sight,  
In large old Roman characters the date  
Stood simply—Eighteen Hundred and Twenty-Eight.

\* \* \* \* \*

The box tiers were emblazoned, as they are wont,  
With decorations beauteous to behold ;  
The first had paintings of the muses on't ;  
A honeysuckle-pattern, wreathed in gold,  
The second graced ;—on the gallery's front,  
Emblems of those it was designed to hold ;  
United in a wreath continuous shone  
The thistle, rose, and shamrock all in one.

A splendid lustre from the centre hung,  
With glass and gas distracting dazzled views ;  
Figures of infant genii seemed flung  
Around the border, tasteful yet profuse.  
In front a lyre on antique model strung  
Between the tragic and the comic muse,  
Form'd three compartments—all in high relief,  
Appropriate type of music, mirth, and grief."

The opening night is well described—

" The stage-manager pour'd forth his strain  
Of admiration (a whole hecatomb)  
Love, respect, and honour, such as men  
Must feel for some two thousand others—whom  
They never saw before, or may again ;  
Wishing a thousand years may be their doom ;  
And hoping they would only please to smile,  
And patronize the Brunswick all the while.

And promising them his perpetual care  
To study objects worthy of their taste,  
The thing with which that compound rare,  
A British public, is supremely graced ;  
So much so, they quite breathe it like their air.  
Wishing all this, while in his reach were placed  
But two small days—a thing to make one ponder  
On human wishes—but I must not wander."

The situation of those under the ruins is forcibly portrayed—

" One moment and you might have witnessed here  
Music and mirth, and all the charms they gave ;  
Another changed and checked that bright career,  
And shrieks were heard—but THERE WAS NONE TO SAVE.  
All was despair ! they had no time for fear,  
With but one step from pleasure to the grave.  
Death was above them, round them, and beneath,  
And all they felt, and heard, and saw—was death."

Mr. Smith's proposal of turning the theatre into a chapel for sailors is happily ridiculed—

" Why, since to lose a theatre their fate is,  
Instead of such gay places to beguile them ;  
If Parliament will give consent, they say 'tis  
Intended to build up a huge asylum,

Where the sailors may be taught religion gratis ;  
The thing of course will pass—'tis such a vile hum,  
And all the papers will their columns fill  
With " Brunswick British Tar Salvation Bill."

MEMOIR OF THE LATE MR. TERRY.

MR. DANIEL TERRY was born in the year 1780, at Bath ; he was descended from highly respectable parents, and was intended for an architect. At the age of sixteen he was articled to Samuel Wyat, with whom he remained five years, when an early passion for the drama induced him to make his appearance on the Bath stage, which he did in the character of Heartwell, in the *Prize*, soon after Elliston had made his *debut*. In 1803, he joined Mr. Macready's company, at Sheffield ; here he remained for a few months, when he again returned to his old occupation of an architect. In the year 1805, he joined Mr. Stevens's Company, at Newcastle, and from thence to Liverpool, where he gradually raised himself in the favour of the public. In November, 1809, he was engaged by Mr. H. Siddons to take the lead at that Theatre ; here he became a great favourite, particularly in the line of old men, sentimental and comic. At Edinburgh he became acquainted with Sir Walter Scott, (through one of the Ballantynes, the printers of the *Waverly Novels*,) who ever proved to him a kind and disinterested friend. In May, 1812, he made his first appearance at the Haymarket Theatre, as Lord Ogleby, in the *Clandestine Marriage* ; here he performed a great variety of characters, playing Shylock, Major Sturgeon, Leon, Sir Edward Mortimer, &c. In September, 1813, he appeared at Covent Garden, as Leon, and continued at that Theatre until the year 1822 ; when he removed to Drury Lane, where he continued till October, 1825. In 1825, Mr. Terry, in conjunction with Mr. Yates, purchased the Adelphi Theatre from the executors of Mr. Rodwell, for 30,000*l.* on which occasion it was stated in most of the papers, that Sir Walter Scott had become security for Mr. Terry's portion of the purchase money. The Theatre, under the new management, was tolerably successful ; and Mr. Terry's share of the profits amounted to 4000*l.* Rumours, however, were circulated that Mr. Terry had involved himself in some difficulties, for which various reasons were assigned ; however, they were totally unconnected with the Theatre, as a dissolution of partnership took place between Mr. Yates and Mr. Terry, who compromised with his creditors. He then retired to the continent, with his health much impaired by the harassing situation he had been placed in through his embarrassments. In 1826, he performed *Lear* and a few other characters, at the English theatre in Paris. In 1828, he returned to England, and appeared at Drury Lane Theatre, as Polonius and Simpson. He contrived to walk through the first character ; but in the after-piece, his spirits and even his memory were quite gone. He was announced for *Job Thornberry*, but was unable to perform. Since that time, various paragraphs were written in the papers respecting the distressing state of his health. On Friday,



June the 12th, 1829, his whole frame was struck with paralysis, and his reason became nearly extinct. The attack resembled that sustained by the late Lord Liverpool; he lingered on in a most afflicting state, till the afternoon of Tuesday, the 16th, when he expired, almost without a struggle. Mr. Terry was one of the most chaste and correct comic actors of the day; though his performance rarely exhibited very brilliant touches of genius or strong conception of character, yet he was always pleasant and uniform. Few actors could better mingle the eccentricities and absurdities with the benevolence of old age: his Admiral Franklyn, Sir Oliver Surface, and his Moustaché were all admirable pieces of acting; there were other parts in which he had so completely identified himself, that we always felt regret at seeing them assigned to others—such as Peter Simpson, the Socratic Hosier, in the *Road to Ruin*, Rochfort and Mephistophiles; in the latter, the fiendish exultation with which he led his victim from crime to crime, and the cold sarcastic villany of the demon, was painted with terrific fidelity. In Massinger's revived tragedy, *The Fatal Dowry*, his Rochfort ought not to be omitted: the last scene, where the father dies broken hearted on being shown the body of his murdered child, was considered a most affecting piece of natural acting. Mr. Terry added little to his fame by his performance at the Adelphi; his declamation was too studied, and his action too classic, for the serious dramas, and his humour too chaste and refined for the common ones.

In a minor theatre—we care not whether it is Tottenham Street or Adelphi—an actor must caricature his parts; he must overstep the modesty of nature, or he will gain but little applause. Many very excellent actors have been lost to our principal theatres from the performers sacrificing their judgment to applause.

Mr. Terry was considered a good classical scholar, and was much esteemed in private life. He adapted for the stage *Guy Mannering*, and the *Antiquary*, and we believe, assisted Mr. Soane in the arrangement of *Faustus*; he also edited a *Gallery of Theatrical Portraits*, for which he wrote the Memoirs. He was twice married: his first wife was a lady from Liverpool, and his second, (who lives to lament his loss,) the daughter of that celebrated artist, Alexander Nasmyth, Esq. In height Mr. Terry was five feet seven inches and a half, of a dark complexion, and a well-proportioned figure; his features were strong, and well adapted to express the violent emotions of tragedy.

## PROVINCIAL INTELLIGENCE.

### LIVERPOOL.

*July 1st.*—Of the performances of the past week we are compelled to say that, generally speaking, they have not given us entire satisfaction, notwithstanding the accession of Mr. C. Kemble and Mr. Blanchard, who made their first appearances last Monday. With powers that place him far beyond any other actor of the day in comedy, while in tragedy he is little more than respectable, Mr. Kemble has played tragedy four nights

out of the five; viz. Hamlet twice, Othello and Pierre; on Tuesday he appeared as Wellborn and Charles the Second, and truly delightful performances they were: in the first part he was well supported by Vandenhoff as Sir Giles, which he played with admirable effect. Mr. Blanchard's Justice Greedy was an excellent piece of acting, and Mr. Smith as Marall, was effective. In *Charles the Second*, Rochester was filled with much ability by Mr. Montague. Miss

Eyre looked very pretty as Lady Clara. Mr. Kemble took his benefit on Friday, July 10th, under the patronage of the Stewards of the races: the performances were the *School for Scandal*, *Matrimony*, and "No." In the first piece Mr. Blanchard played Sir Peter Teazle for the first time. The house was brilliantly attended. The *Beaux Stratagem* has been played with great applause. Blanchard's Scrub, Kemble's Archer, and Miss Tree's Mrs. Sullen, were all equally good in their way. Mr. Warde commenced his engagement here on the 13th of July as Jacques, in *As You Like It*; he has since played Rolla, Brutus, &c. Miss Lacy commenced her engagement as Elvira. The four Bohemian Brothers appeared the same evening. Messrs. Maffey's Fantoccini, which attracted so many persons at the Argyll Rooms, are exhibiting here. Messrs. Daras and Manché, who appeared at Drury Lane, are performing at the Amphitheatre.

July 18.—The performances of this week have been attended by select, though by no means numerous audiences, with the exception of those of last night, which were for the benefit of Misses E. and A. Tree, and the last night of their engagement. The former of these young ladies has delighted us with the varied excellence which she has displayed in the round of characters that have been assigned to her. In *Rosalind*, Mrs. Sullen, Mrs. Oakley, Christina, and the vivacious Belinda, she has exhibited talents of the first order. Miss Byfeld is a singer of considerable talent, with a powerful, clear, and bell-like voice, which she manages with much ease and skill. We must not omit to notice our old friend Blanchard, whose Touchstone, Trinculo and Don Jerome, fail not to provoke abundant laughter, as well as to draw forth peals of applause.

#### READING.

July 3.—The lovers of music and the drama had a grand treat at our theatre last night, there being no less than eight performers from Covent Garden and Drury Lane:—Mr. Warde, Mrs. Chatterly, Mr. Meadows, Mr. and Mrs. Bedford, Miss Forde, Mr. G. Stansbury, and Mr. Green; the performances were for the benefit of the latter gentlemen. The theatre closed for the season on Friday the 10th, for the benefit of Mr. Meadows, and was numerously attended. Mr. Meadows obtained great applause by his performance of Wormwood.

#### THEATRE ROYAL, HULL.

July 7.—During the last week Miss Lacy has been playing several favourite characters with considerable applause. Last night she enacted Juliet to Mr. Butler's Romeo. On Friday, Mr. Calvert took his farewell benefit of an Hull audience; the theatre was well attended, and Mr. Calvert took leave of his friends in a short but feeling address on the occasion.

Saturday Mr. Jones, late of the Edinburgh Theatre, made his appearance as Lord Ogleby and Jeremy Diddler; he was well received; he was a great favourite at Edinburgh in light comedy parts. We find they have lowered the price of admission at the theatre; to the boxes the price is 2s. 6d. and to the pit 1s. 6d.

Monday, Mr. Meadows appeared as Matty Marvellous in the *Miller's Maid*, and Wormwood in the *Lottery Ticket*.

#### BELFAST.

Mr. KEAN. This unrivalled actor made his appearance, on Monday night, to a most respectable house, in the character of Shylock. We have seldom seen him to more advantage: his health seems to be perfectly restored, and the audience testified their delight by the most rapturous and enthusiastic applause. He is announced for *Othello* on Wednesday evening, when a rich treat is expected, and a crowded house, as we understand his engagement is limited to one or two nights more.

#### DUBLIN.

Tuesday, July 14.—On Saturday evening a crowded audience attended to witness the first appearance of Mr. Young, after an absence of some years. His performance of the character of *Rienzi* was finely conceived, delineated in the ablest manner; and several passages were delivered with such forcible expression as to elicit three rounds of applause. Miss Kenneth was an interesting representative of *Claudia*; Miss Huddart, as *Lady Colonna*, bold and dignified; and Mr. Calcrafft, as *Angelo*, spirited and effective. In the after-piece, Mr. Power, as *Murtoch Delaney*, kept the house in a merry mood; he has become a decided favourite. Yesterday evening Mr. Young appeared in the character of *Hamlet*, and never had the *Prince of Denmark* a more correct representative; in the picture scene his performance was most affecting, and

was most warmly and deservedly applauded. A ballet followed the tragedy, but such a "BALLET," it really would disgrace a barn at Cunnemara. Mr. Power, as usual, was excellent in Looney M'Wolter, in the farce of the *Review*, which concluded the entertainments of the evening.

#### NEWCASTLE-UPON-TYNE.

*Monday, July 5.*—Mr. Liston commenced his engagement as Paul Pry, and Tristram Sappy; the house was a bumper, indeed several were unable to obtain admission. He has played several of his favourite characters here with equal success.

*July 20.*—Miss Tree commenced an engagement in the *Wonder*, and the two *Two Pages of Frederic the Great*.

#### MANCHESTER.

*Monday.*—Madame Caradori made her appearance this evening to a genteel and crowded audience, and was received in a manner that could not fail to gratify her feelings; her great powers as a singer in the Italian Opera had already been acknowledged here, and the novelty of seeing her in so opposite a capacity as that of an actress and singer in the English Opera, made her present visit unusually attractive; the powers of her understanding were, however, pleasingly developed in her new capacity, and her whole effort was crowned with eminent success. Madame Caradori's personation of Rosetta, in *Love in a Village*, completely justified her undertaking; she spoke the language of the author with an ease freed considerably from the impediment of a foreign accent. In the execution of her songs she delighted the audience, and procured several encores; this was particularly the case with the beautiful airs "How Bless'd the Maid," "Should he Upbraid," "Coming through the Rye," &c. Mr. Bianchi Taylor, a gentleman respectably connected with this town, made his first appearance on the same evening, as Young Meadows, and was well received. Mr. L. Francis, a pupil of Mr. Cooke's, personated Hawthorn; he was not very fortunate. Mr. H. Beverly's entré as the Justice was greeted with rounds of applause. The interlude of *Matrimony* followed the opera, in which Mr. Browne, of Drury Lane, played Delaval with great spirit. Miss Lawrance's Lady Clara was

very effective. *Midas* was the afterpiece, in which Miss Graddon took the part of Apollo. She was received with great applause and peculiar kindness, in recollection of her former services on the stage. Her voice is as sweet as ever, and her singing improved by the experience of the London stage and the additional science she has acquired.

*Wednesday.*—Madame Caradori's benefit.—There was a very good house. She played Rosina and Polly. Madame C. was very happy in the execution of the well-known songs, and was honoured with loud calls for a repetition of several of them. Mr. Bedford in Captain Macheath, Mr. Carter as Filch, and Miss Dyer as Lucy, were greatly applauded.

*Saturday.*—Mr. Horne made his first appearance, before a Manchester audience, in the character of Henry Bertram.

*July 13th.*—Mr. C. Kemble commenced an engagement of four nights in the part of Hamlet. Tuesday he played Pierre; Wednesday, Archer; Thursday, Octavian.

*July 18th.*—Miss Fanny Ayton commenced an engagement for four nights in Rosetta, in *Love in a Village*. The Manchester paper remarks that the total apathy of the Manchester public regarding theatricals was never more apparent than at the present moment; with the exception of Madame Caradori, not one of the numerous stars with which the manager has favoured us, has succeeded in drawing tolerable houses. Mr. C. Kemble's benefit was pretty well attended. Mr. Knowles's lectures, though not numerous, have been very respectably attended; his recitations from Sir Walter Scott and Lord Byron prove him to be an accomplished elocutionist.

#### CHELtenham.

*Monday 29th.*—This theatre opened with the tragedy of *Venice Preserved*. Miss Smithson appeared as Belvidera, and in several scenes may be said to have rivalled the first actresses of the age. Mr. Barry, a promising tragedian, filled the part of Pierre with judgment, and Mr. Cooke's Jaffier was a highly creditable performance. On *Tuesday* Miss Smithson's Jane Shore and Miss Penley's Alicia afforded great satisfaction to a fashionable audience. She has since played Imogene, Portia, Lady Mabeth, and Mrs. Haller; the latter for her benefit.

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*Drawn by Rob<sup>d</sup> Cruickshank's and Engraved by Rich<sup>d</sup> Sawyer.*

**MR T. P. COOKE & MISS SCOTT,**

*as William and Susan,  
in Black Eyed Susan.*

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